

Spring 3-22-2015

An American in Paris

Lehigh University Music Department

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Lehigh University Music Department

2014-2015 Season



Baker Hall Zoellner Arts Center

www.lehigh.edu/music

 *LU MusicDept*

Lehigh University Music Department presents

Faculty Recital

*An American
in Paris*

Michael Jorgensen, violin

with

Jocelyn Swigger, piano

Sunday, March 22, 2015

3:00 pm

Baker Hall

Zoellner Arts Center

3-22-15 Jorgensen

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PROGRAM

Michael Jorgensen, *violin*
Jocelyn Swigger, *piano*

Selections from Tin Pan Alley

Skid-Dy-Mer-Rink-Adink-Aboom (Means I Love You) Al Piantadosi
(1882-1955)

If You Only Had My Disposition Albert von Tilzer
(1878-1956)

My Little Lovin' Sugar Babe Henry I. Marshall
(dates unknown)

D'un matin de printemps Lili Boulanger
(1893-1918)

Sonata for violin and piano Maurice Ravel
(1875-1937)

Allegretto
Blues
Perpetuum mobile

Three Preludes for Violin and Piano George Gershwin
(1898-1937)
arr. Jascha Heifetz
(1901-1987)

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

Intermission

Sonata for Piano and Violin in A Major César Franck
(1822-1890)

Allegretto moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

PROGRAM NOTES

*Play me that naughty melody. It's appealing to me, has me up in a tree. Gee,
When I'm awake or sleeping that melody comes creeping
Into my room, and says, "I'm here, baby dear, look who's here."*

I only heard it once or twice.

Gee, it's naughty but nice, and it seems to entice me.

*It always makes me act so funny, sticks like a friend who has no money,
Wonderful strain, that naughty melody.*

—Lyrics by Sam M. Lewis

In the early twentieth century, New York City composers toiled at upright pianos in the music publishing district around 28th Street between 5th and 6th Avenues, crafting songs for the masses to play and sing. The street and its style were nicknamed "Tin Pan Alley" because the jangling pianos from all the open windows filled the street below with a sound like banging on tin pans. This music was popular while jazz was emerging from ragtime, and you can hear references to (or pilferings from) both ragtime and jazz in accompaniment patterns, syncopation and occasionally lyrics. But the music of Tin Pan Alley tended to be less complex, ambitious and varied than ragtime and jazz. Aiming primarily to please, it was designed to be catchy on the first hearing. Browsing customers previewed sheet music by having a song-plugger play the tunes on a piano. Famous composers such as George Gershwin and Irving Berlin got their start plugging songs in Tin Pan Alley. That was an important job, since if a song made a good impression, a traveling star or vaudeville show could make that song a hit, and a hit meant sheet music sales.

—Jocelyn Swigger

While many of the French composers of the early twentieth century did not like being described as Impressionists, their music is often compared to the painting of Monet and other Impressionist painters. The music often destabilized traditional harmony, perhaps the sonic version of Monet's broad paint strokes that made water lilies look like confusing structures when viewed up close. Like these paintings, "Impressionist" music makes more sense when viewed on a more global scale. In the late nineteenth century, Javanese

Gamelan was featured in the World Expositions that came to Paris, and many composers became fascinated with these non-traditional sounds and incorporated them into their works.

Composer **Lili Boulanger** (1893-1918) achieved great fame in her tragically short twenty-five year life. Today, she is most known as the sister of famed composition teacher Nadia Boulanger, who taught several generations of important twentieth century composers (including Aaron Copland and Burt Bacharach). However, Lili Boulanger was the first woman to receive the prestigious *Prix de Rome* for composition in 1913. Composer Gabriel Fauré, a friend of the very musical Boulanger family, discovered that she had perfect pitch as a two-year-old child, and she attended classes at the Paris Conservatoire before she was five years old.

Boulanger developed what is now known as Crohn's Disease at the age of three, and she struggled with health issues her entire life. Despite her constant struggle, she managed to compose some 50 works. *D'un matin de printemps* (Of a Spring Morning) is one of the last pieces that she was able to write out; her sister Nadia filled in the dynamic and expression markings.

By the time **Maurice Ravel** (1875-1937) began writing his *Violin Sonata* in 1923, Europe was recovering from World War I and a new musical craze was sweeping the continent—jazz. Violinist Hélène Jourdan-Morhange asked Ravel to write her a concerto, but Ravel decided to write her a sonata that reflected their mutual love of jazz music. The work took him four years to complete, and Jourdan-Morhange's arthritis kept her from performing the work at the premiere in 1927.

In the mid-1920s, Ravel was not interested in traditional "Impressionism," but the first movement of the sonata fits into that compositional style. The second movement is Ravel's version of the Blues. There was a large expatriate community in Paris during this time, and Ravel would have heard lots of jazz and blues performances. Ravel evokes an entire jazz band despite using only a violin and piano by means of non-traditional techniques in the violin part. There are pizzicati (plucked notes) that suggest drums and maybe a banjo, and there are slides that imitate a saxophone player. While all of this is going on, he also uses bitonality (literally,

two musical keys happening at the same time). The last movement is a virtuosic perpetual motion that uses themes and motives from the previous two movements and bluesy harmonies to create a jazzy showpiece.

American composer **George Gershwin** (1898-1937) came to Paris in the 1920s with the goal of studying with a French classical music composition teacher. His success as a popular music and jazz-tinged composer intimidated the teachers he applied to study with, including Nadia Boulanger and Maurice Ravel. Ravel famously told Gershwin, "Why become a second-rate Ravel when you're already a first-rate Gershwin?" Ultimately, he wrote *An American in Paris* while he was there, and he began to be taken seriously as a classical composer.

Gershwin wrote his *Three Preludes* for piano in 1926, and they were intended to be a part of a set of twenty-four. Each of the three preludes utilizes elements of jazz. Violinist Jascha Heifetz was a good friend of Gershwin's, and they used to socialize together at Heifetz's New York apartment. A masterful arranger, Heifetz captures the spirit of Gershwin's compositional voice and even makes some charming additions to these classic American works.

César Franck (1822-1890) represented the past to many of the other forward thinking composers on this program. However, without Franck's *Violin Sonata*, it is arguable that some of the early twentieth-century French masterworks for violin and piano might not exist. While firmly romantic in style, there are moments that hint at the music that would be written in the future. The sonata was written for the wedding of violinist Eugène Ysaÿe, and, for me, love is a major theme of the work. It is also a "cyclical" sonata, meaning that themes return slightly transformed throughout the piece.

— Michael Jorgensen

For E.T.

ABOUT THE ARTISTS



Described as an "exceptional" player by Maestro Lorin Maazel, violinist **Michael Jorgensen** is the Professor of Practice in Orchestral Strings at Lehigh University, where he serves as the concertmaster of the Lehigh University Philharmonic Orchestra. He has also taught violin at Middle Tennessee State University, Covenant College, and the Wyoming Center for the Arts in their Touchstone program for at-risk youth. He has given masterclasses across the country at colleges including Austin Peay State University, Florida Gulf Coast University, University of South

Dakota, and the College of Wooster.

A member of the IRIS Orchestra in Memphis, Michael has also served as the concertmaster for the 75th-anniversary national tour of *Porgy and Bess*, the Northwest Florida Symphony Orchestra, Belle Meade Baroque, Lorin Maazel's Castleton Festival Orchestra (as one of the co-concertmasters), and the Cityside Symphony Orchestra in London. He has performed with the Nashville Chamber Orchestra, Alarm Will Sound, Chattanooga Symphony Orchestra, Huntsville Symphony Orchestra, the Gateway Chamber Orchestra, the Sphinx Symphony Orchestra, and others.

A dedicated recitalist and chamber musician, Michael has performed recitals at the London School of Contemporary Dance, the Taft Museum of Art Chamber Music Series, and has been a returning guest artist to Middle Tennessee State University. As a string quartet performer, he has been the first violin of the Eppes String Quartet in residence at Florida State University and founded the Frequency String Quartet, a new music group with an education and community building mission that was described as "a gifted and stimulating foursome" by Cincinnati classical music reviewer Mary Ellyn Hutton.

As a soloist, Michael has performed with the Sun City Chamber Players, the Florida State University Festival of New Music, the Gateways Music Festival, and the London School of Contemporary Dance to name a few. This season, he looks forward to performing with the String Orchestra of Brooklyn and various guest artist recitals.

Michael holds a bachelor's degree from the Eastman School of Music, a master's from the Guildhall School of Music and Drama in London, and a doctorate from Florida State University.



Pianist **Jocelyn Anne Kovaleski Swigger** grew up in Albuquerque, New Mexico, where she made her concerto debut at the age of 16. Known for her expressive playing, varied programming, and informative concert lectures, she performs as a solo and collaborative pianist in the United States, Europe, and South America. She holds undergraduate degrees from Oberlin College and Oberlin Conservatory, and master's and doctoral degrees from the Eastman School of Music. Principal teachers

include Rebecca Penneys, Evelyne Brancart, and Joseph Schwartz.

She is Associate Professor of Music and Coordinator of Keyboard Studies of the Sunderman Conservatory of Gettysburg College. Before coming to Gettysburg, Swigger taught at Fort Lewis College, the Hochstein Music School, CUNY Queensborough, and Adelphi

University, and played as a collaborative artist and accompanist for the Manhattan School of Music, the Castleman Quartet Program, the Boys Choir of Harlem, and the Juilliard School. She has regularly appeared as performer and teacher at the Ameropa chamber music festival in the Czech Republic and Spain. In 2013 she joined the faculty of the Richmond CMI European Chamber Music Institute for their European tour. She spent the summer of 2008 on a Fulbright Scholar Teaching Grant in Asunción, Paraguay, teaching piano and chamber music.

Swigger can be heard on Con Brio Recordings. Her most recent CD, *Rhythms and Blues: American Piano Music*, was praised in *Gramophone Magazine* as "Just the right amount of Swagger from Swigger, with a brave coda to boot," and listed as MusicWeb International's Record of the Month. *American Record Guide* called it "racy, highly enjoyable" and said, "She is adept in projecting the crunch and swagger...as she is in evoking the delicate clouds of sound...her languid sensuality...is seductive." Radio broadcasts include NPR stations WBFO in Buffalo NY, WSUir in Wichita KS, and WIPR in Interlochen WI.

Swigger is a musical omnivore. An advocate of new music, she has premiered works by composers including Dennis DeSantis, Payton MacDonald, Gavin Chuck, Aaron Grad, Buzz Jones, Greg Mertl, and Forrest Pierce. She has appeared on Composers Forum concerts at Eastman, Oberlin, Cornell, and NYU, and was a board member and frequent performer for Ossia New Music at Eastman. In recent years, her interest in early music has led her to study and perform on the harpsichord and fortepiano. In addition to her life as a classical musician, she has also performed on accordion, vocals, and occasional electric bass in the indie folk rock band, Gettysburg Pirate Orchestra.

Her current project is learning all of Chopin's etudes and learning to improvise in the classical style. She is chronicling that experience in the Play It Again Swig and Piano Improv podcasts available on iTunes, Stitcher, and at playitagainswig.com. More information at www.jocelynswigger.com.

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13 at 8 pm	NY Jazz Repertory Orchestra: <i>Songs of Storyville</i>
14 at 7 pm	Faculty Recital: Robin Kani, flute with Oren Fader, guitar
28 at 4 pm	The Princeton Singers: <i>The Dream Concert</i>

October

18 at 8 pm	LU Jazz Repertory Orchestra: <i>A Tribute to the Big Bands</i>
19 at 3 pm	Faculty Recital: Donna McHugh, piano with Natalie Khoma, cello

November

8 at 8 pm	LU Jazz Ensembles and Combos: <i>Fall Concert</i>
9 at 2 pm	Lehigh Student Chamber Music Ensembles
14 & 15 at 8 pm	LU Choral Arts: <i>Carmina amoris (Songs of Love)</i>
16 at 3 pm	The Wind Ensemble at Lehigh University: <i>Potpourri for Winds</i>

December

5 & 6 at 8 pm	LU Philharmonic: <i>Shostakovich and Sibelius</i>
7 at 4, 8 pm	LU Choral Arts: <i>Christmas Vespers in Packer Chapel</i>
13 at 1, 4 pm	<i>The Nutcracker</i> with Ballet Guild and South Side Sinfonietta
14 at 2 pm	<i>The Nutcracker</i> with Ballet Guild and South Side Sinfonietta

January

25 at 3 pm	The Vega String Quartet: <i>Four Generations</i>
31 at 8 pm	LU Jazz Faculty

February

6 & 7 at 8 pm	LU Philharmonic: <i>Concerto Marathon</i>
28 at 8 pm	NY Jazz Repertory Orchestra: <i>International Quartet</i>

March

1 at 3 pm	East Winds Quintet: <i>Music for a Royal Dinner</i>
22 at 3 pm	Faculty Recital: Michael Jorgensen, violin: <i>An American in Paris</i>
27 & 28 at 8 pm	LU Choir, Glee Club and Dolce: <i>That's Amore</i>

April

10 & 11 at 8 pm	LU Philharmonic with the Bach Choir of Bethlehem
12 at 2 pm	Senior Recital: Richard Michi, baritone
17 at 8 pm	LU Jazz Repertory Orchestra
19 at 3 pm	Lehigh Student Chamber Music Ensembles at St. Peter's Church
24 & 25 at 8 pm	LU Choral Arts: <i>I Dream a World</i> with the Penn State Gospel Choir
26 at 2 pm	LU Symphonic Band

May

2 at 8 pm	LU Jazz Ensembles and Combos: <i>Spring Concert</i>
3 at 3 pm	The Wind Ensemble at Lehigh University: <i>Heroes All</i>
4 at 4 pm	LU Music Department Awards

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